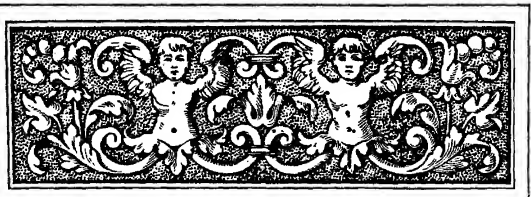


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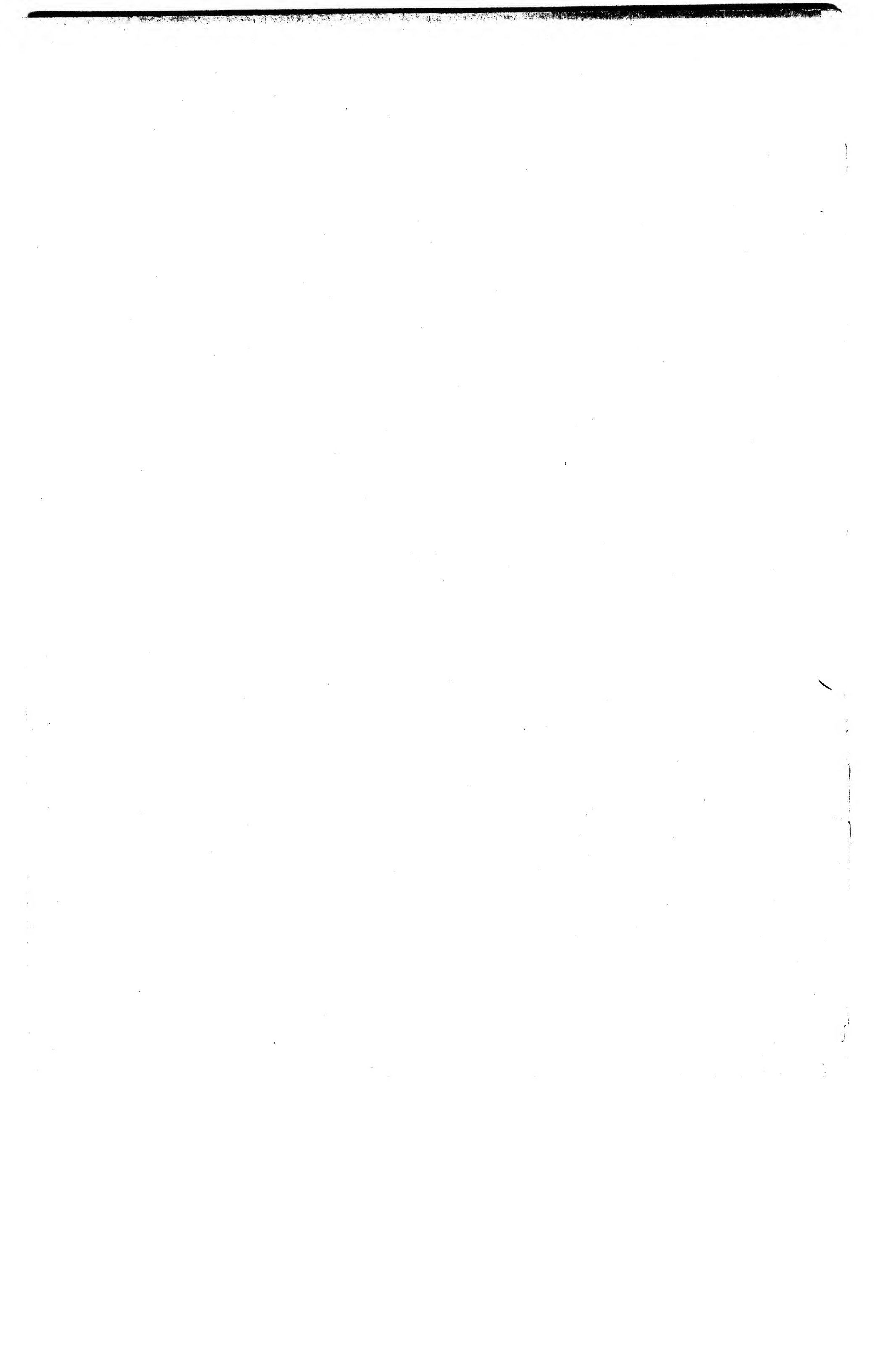
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F dur.

(Riemann.)



JK



Wilhelm Friedemann Bach.

Klavier-Konzert
F DUR

mit Begleitung eines zweiten Klaviers

herausgegeben

von

DR. HUGO RIEMANN.

STEINGRÄBER VERLAG, LEIPZIG.

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Zur Erläuterung der Phrasierungsbezeichnung.

Die den Taktstrichen untergeschriebenen Zahlen legen den thematischen Aufbau im Grossen dar, d. h. weisen die Perioden-Gliederung auf, sind eine durchgeführte musikalische Interpunktion: die 8 zeigt das Ende der Periode an, entspricht also ungefähr dem Punkt der Schriftsprache; die 4 steht ähnlich zum Kolon oder Semikolon in Parallele; die 2 ist meist, die 6 wohl immer dem Komma zu vergleichen. Übrigens sind aber die Zahlen nichts weiter als die Ordnungszahlen der Takte innerhalb der einzelnen Perioden. Wo rhythmische Komplikationen gar nicht vorkommen, laufen sie regelmässig von 1 bis 8 und beginnen nach 8 wieder mit 1. Alle Anfänge ex abrupto, Einschaltungen, Auslassungen, Dehnungen, Drängungen und Verschränkungen (Umdeutungen des Endes zum neuen Anfang u. dergl.) sind durch die Zahlen sofort verständlich auszudrücken und bedürfen keiner weiteren Erläuterungen durch besondere Anmerkungen. Der punktierte Taktstrich ist entweder ein aufgehobener Taktstrich (eine schwere Zeit wird leicht) oder aber ein wiederholter (eine leichte Zeit wird schwer); das geklammerte Zeichen des schweren Takts (v) hat ähnlichen Sinn (Umdeutung des schweren Takts zum leichten Takt, überm punktierten Taktstrich sogar Umdeutung zum leichten Halbtakt).

Für die Gliederung im Kleinen (Bestimmung der Motivgrenzen) ist das Lesezeichen (' resp. ") angewandt; alle anderen Zeichen (Legatobögen, Punkte, Strichpunkte) sind im gemeinüblichen Sinne beibehalten, nur mit strengerer Kritik durchgeführt. Das ^ bedeutet nicht einen dynamischen Accent (Drücker), sondern einen agogischen Accent (gelinde Dehnung des Notenwerts).

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign (' respectively ") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ^ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

EXPLICATION DES SIGNES DES ÉDITIONS PHRASÉES.

Les chiffres souscrits aux barres de mesure démontrent les traces de la construction thématique, c'est à dire, ils font voir l'enchaînement et la structure interne des périodes et représentent une complète ponctuation grammaticale pour la musique: le 8 indique la fin d'une période en sorte qu'il répond au point grammatical; le 4 se trouve analogiquement en parallèle avec le colon (deux points) ou le semicolon (point et virgule); le 2 est à comparer le plus souvent, le 6 peut-être partout au comma (virgule). Du reste les chiffres ne sont autre chose que des nombres ordinaux des mesures au dedans des singles périodes. Où il n'y a pas de complications rythmiques, ils marchent régulièrement de 1 à 8, et après recommencent à 1. Tous les commencements ex abrupto, les réitérations, les élisions, dilatations, contractions et entrelacements (remplacements d'une terminaison par un nouveau commencement etc.) s'expriment de suite indubitablement par les chiffres

et n'exigent point d'autre explication par des notes spéciales.

La barre pointillée se présente comme barre annullée (quand un temps grave [fort] devient anacroustique [faible] ou comme barre réitérée (quand une anacrouse devient temps grave); le signe de la mesure grave paranthésé (v) est d'un semblable sens (changement de mesure grave en mesure anacroustique, et quand il se trouve sur la barre pointillée même en temps anacroustique).

Pour l'exhibition des détails de la ponctuation (c'est à dire la précision de l'étendue des motifs) s'emploie le guide (' ou "); tous les autres signes (c'est ceux pour le legato, staccato, portato) ont été conservé en leur commun sens, seulement qu'ils aient été appliqués avec une critique plus sévère. Le ^ ne signifie pas un accent dynamique (renforcement), mais plutôt un accent agogique (prolongement modique de la durée).

Dr. Hugo Riemann.

„Eine Musikerbibel, welche auf keine Frage eine Antwort schuldig bleibt“ (Musikalische Tagesfragen) sei angelegentlichst empfohlen:

MUSIK-TASCHENBUCH.

— 5. Auflage. Elegant gebunden 1 Mark. —

Inhalt: Erklärung der musikalischen Kuntausdrücke von Dr. H. Riemann. Katechismus der Musik von O. Schwalm, Tabellen zur Musikgeschichte von Dr. H. Riemann; Kurzgefaßte Harmonielehre von Dr. H. Riemann; Unterrichtstabellen und Stundencontl.

„Das brillant ausgestattete Büchlein dürfte sich bald die entschiedene Gunst des grossen Publikums, das sich irgend musikalisch interessiert, erwerben.“ Neue Musik-Zeitung.

Wilh. Friedemann Bach.

KLAVIER-KONZERT Fdur.

Allegro ma non troppo. (♩)

The image shows a musical score for two piano parts. The first part, labeled 'I. (Solo-) Klavier.', consists of two staves. The upper staff is in treble clef and the lower in bass clef, both in common time (C). The key signature has one flat (B-flat). The music features various dynamics including *mf*, *dim.*, *mf*, and *p*. There are numerous fingerings indicated by numbers 1-5 and some chords marked with numbers like (2-3), (4-5), (6-7), and (8-1). The second part, labeled 'II. Klavier.', also consists of two staves in the same clefs and key signature. It begins with the marking 'Tutti.' and includes dynamics such as *poco f*, *dim.*, *meno f*, and *mf*. This part includes a 'trium' marking with a flourish. The score is written in a classic, elegant style with clear notation for notes, rests, and dynamic markings.

The musical score is for a piece titled "The Swan" by Maurice Strakosky. It is written for piano and voice. The score is in 4/4 time and consists of two systems. The piano part is written in the bass clef and features complex rhythmic patterns, including eighth and sixteenth notes, and fingerings. The vocal line is written in the treble clef and features a melodic melody with various dynamics and articulations. The score includes a variety of musical notations, such as slurs, ties, and dynamic markings like *pf*, *mf*, and *p*. The piano part includes a section with a tempo change to "Allegretto" and a section with a tempo change to "Andante". The vocal line includes a section with a tempo change to "Allegretto" and a section with a tempo change to "Andante".

This page of musical notation is divided into four systems, each consisting of two staves (treble and bass clef). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature.

- System 1:** Features rapid sixteenth-note passages in the right hand, often with trills (tr). Dynamic markings include *cresc.*, *sf*, and *mf*. Fingerings are indicated by numbers 1-5. Some notes are marked with slurs and breath marks.
- System 2:** Continues the rapid passages. Includes markings for *f*, *sf*, and *ff*. A *ritard.* (ritardando) marking appears towards the end of the system.
- System 3:** Includes a section marked *rit. molto* and *Solo.*. Dynamics range from *ff* to *p*. The notation includes many trills and slurs.
- System 4:** Features a *Solo.* section with a *dim.* (diminuendo) marking. It concludes with a *Tutti.* section marked *meno f* and *cresc.*

Throughout the piece, there are numerous fingering numbers (1-5) and articulation marks (accents, slurs, trills). The notation is dense and technically demanding.

First system of musical notation, measures 1-4. Treble and bass staves. Dynamics: *mf*, *p*, *cresc.*. Fingerings: 2 1 4, 1, 2 1 4, 1, 2 1 4, 1, 2 1, 3 2 1. Measure numbers: (8).

Second system of musical notation, measures 5-8. Treble and bass staves. Dynamics: *mp*, *p*, *cresc.*. Measure numbers: (2), (4).

Third system of musical notation, measures 9-12. Treble and bass staves. Dynamics: *mp*, *cresc.*. Measure numbers: (6).

Fourth system of musical notation, measures 13-16. Treble and bass staves. Dynamics: *pf*, *mp*, *p*. Measure numbers: (6a), (6), (6).

First system of musical notation, measures 1-4. The system consists of two staves. The upper staff contains a melodic line with various ornaments and fingerings (e.g., 23, 4, 1, 2, 3, 4, 2, 1, 4, 2, 5). The lower staff contains a bass line with chords and single notes, including a measure marked (6a). Dynamics include *cresc.*, *pf*, and *f*. A measure in the lower staff is marked $\frac{2}{4}(8-1)$ and another is marked (2).

Second system of musical notation, measures 5-8. The system consists of two staves. The upper staff continues the melodic line with ornaments and fingerings. The lower staff contains a bass line with chords and single notes, including a measure marked (4). Dynamics include *cresc.*, *pf*, and *cresc.*. A measure in the lower staff is marked *poco f* and another is marked (6).

Third system of musical notation, measures 9-12. The system consists of two staves. The upper staff continues the melodic line with ornaments and fingerings. The lower staff contains a bass line with chords and single notes, including a measure marked (8). Dynamics include *f*. A measure in the lower staff is marked (8a-2).

Fourth system of musical notation, measures 13-16. The system consists of two staves. The upper staff contains a melodic line with ornaments and fingerings. The lower staff contains a bass line with chords and single notes, including a measure marked (4). Dynamics include *f*. A measure in the lower staff is marked (4a) and another is marked (6). The word **Tutti.** appears at the beginning of the system.

This image displays a page of musical notation, likely for a piano solo. The score is organized into four systems, each consisting of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous trills (tr), triplets (3), and complex fingering indications (e.g., 1, 2, 3, 4, 5, 6, 7, 8). Dynamic markings are prominent throughout, including 'ff' (fortissimo), 'p' (piano), 'cresc.' (crescendo), 'dim.' (diminuendo), 'mp' (mezzo-piano), and 'Tutti'. A 'Solo.' section is clearly marked in the second system. The piece concludes with a 'Tutti' marking in the final system. The notation includes various ornaments and articulations, such as slurs and accents, contributing to a technically demanding and expressive performance.

Solo.

Musical score for piano solo, measures 1-16. The score is written for piano (p) and includes various dynamics and articulations.

Measures 1-4: *mf* (mezzo-forte). The right hand features a complex melodic line with many triplets and sixteenth notes. The left hand has a simple bass line.

Measures 5-8: *p* (piano). The right hand continues with complex figures. The left hand has a simple bass line.

Measures 9-12: *cresc.* (crescendo). The right hand continues with complex figures. The left hand has a simple bass line.

Measures 13-16: *p* (piano). The right hand continues with complex figures. The left hand has a simple bass line.

Measures 17-20: *pp* (pianissimo). The right hand continues with complex figures. The left hand has a simple bass line.

Measures 21-24: *mf* (mezzo-forte). The right hand continues with complex figures. The left hand has a simple bass line.

Measures 25-28: *dolce* (dolce). The right hand continues with complex figures. The left hand has a simple bass line.

Measures 29-32: *dolce* (dolce). The right hand continues with complex figures. The left hand has a simple bass line.

3

mp *mf* *poco string.* *ff* *ritardando*

(4) (8)

(poco string.) *f* *ritardando*

ff *a t.* *cresc.*

f *Tutti.* *cresc.*

a t.

(8)

dim. *p* *tr*

dim. *mp*

(8a) (2) (4)

cresc. f *tr* *dim.* *cresc.* *f*

cresc. *dim.* *cresc.* *f*

(8) (8a) (8b)

Solo.

The musical score is written for a piano solo and consists of five systems of staves. The notation includes various musical elements such as notes, rests, trills, and dynamic markings. The first system begins with a treble clef and a key signature of one flat (B-flat). The music is marked with *pf* (pianissimo) and *mf* (mezzo-forte). The second system continues the melody with a *p* (piano) marking and a *poco f* (poco forte) marking. The third system features a *f* (forte) marking. The fourth system includes a *mf* marking. The fifth system concludes with a *f* marking. The notation is complex, with many beamed notes and trills, indicating a technically demanding piece. The page number 485 is visible at the bottom center.

485

This page of musical notation is divided into five systems, each consisting of two staves (treble and bass clef). The notation includes various musical elements such as notes, rests, and dynamic markings.

- System 1:** Features a complex melodic line in the treble staff with many beamed sixteenth notes. The bass staff provides a harmonic accompaniment. Dynamics include *sf*, *p*, *f*, and *dim.*. Fingerings are indicated by numbers 1-5. There are also some trills (*tr*) and slurs.
- System 2:** Labeled **Tutti.** in the center. The treble staff continues with intricate patterns, while the bass staff has more sustained chords and moving lines. Dynamics include *f* and *p*.
- System 3:** Labeled **Solo.** in the center. The treble staff features a rapid, flowing melody. The bass staff has a more rhythmic accompaniment. Dynamics include *mf* and *cresc.* (crescendo).
- System 4:** Continues the solo section. The treble staff has a very active melody. The bass staff has a steady accompaniment. Dynamics include *f*, *p*, and *pp* (pianissimo). The word *legato* is written in the bass staff.
- System 5:** Labeled **f Tutti.** in the center. Both staves show a return to a more complex, multi-textured passage. Dynamics include *f* and *cresc.*

Throughout the page, there are numerous fingerings (1-5) and articulation marks (accents, slurs, trills) to guide the performer.

Solo.

Solo.

mp *cresc.* *mf* *f*

Tutti.

f *p* *cresc.* *mf* *f*

Solo.

mf *tr* *pf* *f* *sf* *mf* *p*

Tutti.

mp *mf* *f* *mp* *p*

tr *f* *dim.* *pf* **Solo.**

Tutti.

p *f* *meno f* *mf* *dim.*

Cadenza.

f *tr* *mf*

cresc. *mp* *cresc.*

This page contains five systems of musical notation for piano. Each system consists of two staves (treble and bass clef). The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, tr), slurs, and dynamic markings. The first system begins with a *pf* (pianissimo) marking. The second system includes a *p* (piano) marking. The third system features a *poco f* (poco forte) marking. The fourth system includes a *f* (forte) marking and a *tr* (trill) marking. The fifth system begins with a *Tutti* marking and includes *dim.* (diminuendo) and *meno f* (meno forte) markings. The page is numbered 485 at the bottom center.

This page contains six systems of musical notation for piano, each consisting of a treble and bass staff. The notation is highly detailed, featuring numerous trills, triplets, and complex rhythmic patterns. Dynamic markings such as *pf* (pianissimo), *cresc.* (crescendo), *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo) are used throughout. Fingerings are indicated by numbers 1-5 above or below notes. Some measures include performance instructions like *tr* (trill) and *trm* (trill mark). The page is numbered 14 in the top left corner.

System 1: Treble staff starts with *pf* and *cresc.* markings. Bass staff has a *trm* marking. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 2: Treble staff starts with *pf* and *cresc.* markings. Bass staff has a *tr* marking. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 3: Treble staff starts with *pf* and *mf* markings. Bass staff has a *tr* marking. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 4: Treble staff starts with *pf* and *mf* markings. Bass staff has a *tr* marking. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 5: Treble staff starts with *cresc.* and *mf* markings. Bass staff has a *tr* marking. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

System 6: Treble staff starts with *f* and *ff* markings. Bass staff has a *tr* marking. Fingerings include 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

ritard. *ff* *a t.* *f* *rit. molto* *ff* *non dim.*

ritard. *ff* *a t.* *f* *cresc.* *ff* *non dim.*

Adagio molto.

mf *dim.* *pf*

Tutti. *mf* *sf* *meno sf* *pf*

p *cresc.* *f* *p*

p *mf* *f* *f* *p*

p *cresc.* *pf* *sf* *f* *rit.*

cresc. *p* *pf* *sf* *f* *rit.* *dim.*

Solo.

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with trills and slurs, marked *mf a t.* and *f*. Bass staff provides harmonic support with chords and slurs, marked *mf*. Fingerings and articulations are indicated throughout.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and trills, marked *mf* and *dim. pf*. Bass staff features a more active line with slurs and trills, marked *mf* and *cresc.*.

Third system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and trills, marked *f* and *dim.*. Bass staff provides harmonic support with chords and slurs, marked *f* and *dim.*. The section is marked **Tutti.**

Fourth system of musical notation. Treble and bass staves. Treble staff features a melodic line with slurs and trills, marked *dim.* and *Solo. dolce*. Bass staff provides harmonic support with chords and slurs, marked *dim.* and *cresc.*. The section is marked **Solo.**

First system of musical notation. It consists of two staves. The upper staff has a treble clef and the lower staff has a bass clef. The key signature has two flats. The system includes various musical notations such as notes, rests, and dynamic markings like *mf*, *p*, and *mf*. There are also fingerings and articulations indicated. The system concludes with a double bar line.

Second system of musical notation, starting with a double bar line and the word "Solo." above the first staff. It continues with two staves, featuring complex melodic lines with many notes and rests. Dynamic markings include *mf*, *mp*, *f*, and *mf*. There are also fingerings and articulations. The system ends with a double bar line.

Third system of musical notation, continuing with two staves. It features more complex melodic lines with many notes and rests. Dynamic markings include *pf*, *mf*, *cresc.*, and *f*. There are also fingerings and articulations. The system ends with a double bar line.

Fourth system of musical notation, continuing with two staves. It features more complex melodic lines with many notes and rests. Dynamic markings include *mf*, *pf*, *f*, and *mf*. There are also fingerings and articulations. The system ends with a double bar line.

First system of musical notation, measures 1-6. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo). Measure numbers (4), (6), (8), (2), (4), and (6) are indicated below the staff.

Second system of musical notation, measures 7-12. This system includes a **Solo.** marking above the right hand. Dynamics include *meno f* (meno forte), *mp* (mezzo-piano), *cresc.* (crescendo), and *f* (forte). Measure numbers (8), (8a), (8b-1), (2), (2a), (4), (4a-5), and (6) are indicated below the staff.

Third system of musical notation, measures 13-18. The right hand continues with complex melodic patterns, including trills and slurs. Dynamics include *cresc.* (crescendo), *pf* (pianissimo), *f* (forte), and *f* (forte). Measure numbers (6a), (8), (2), (4), (4a), (4a-5), and (6) are indicated below the staff.

Fourth system of musical notation, measures 19-24. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment. Dynamics include *f* (forte), *dim.* (diminuendo), *cresc.* (crescendo), and *f* (forte). Measure numbers (8), (2), (4), (6), (8), and (2) are indicated below the staff.

This page of musical notation is for a piano piece, likely in a minor key given the key signature of three flats. It consists of four systems of staves, each with a grand staff (treble and bass clef). The notation is highly detailed, featuring numerous fingerings (e.g., 1-5, 2-3, 4-5, 1-2-3-4, 1-2-3-4-5), slurs, and various dynamic markings such as *f* (forte), *mf* (mezzo-forte), *pf* (pianissimo), *p* (piano), *cresc.* (crescendo), *dim.* (diminuendo), *Tutti.*, and *meno sf* (meno sforzando). The first system includes a *f* marking and a *pf* marking. The second system includes a *pf* marking and a *dim.* marking. The third system includes a *f* marking and a *meno sf* marking. The fourth system includes a *cresc.* marking and a *pf* marking. The notation is complex, with many notes beamed together and slurs indicating phrasing. The page number 19 is in the top right corner.

Presto. (♩.)

Tutti.

Solo.

Tutti.

Solo.

Tutti.

a) quasi

485

The musical score is divided into several systems. The first system is marked 'Presto. (♩.)' and 'Tutti.' and features a series of sixteenth-note passages in both hands, with dynamics ranging from *f* to *p*. The second system continues the rapid sixteenth-note patterns, with dynamics like *f*, *p*, *cresc.*, and *dim.*. The third system shows a change in texture with more sustained notes and trills, marked with *mf*, *pf*, and *ff*, leading into a section marked '(adagio)'. The fourth system continues the 'adagio' section with trills and sustained notes, marked with *mf*, *pf*, and *ff*. The fifth system is marked 'Solo.' and features a series of sixteenth-note passages in both hands, with dynamics ranging from *f* to *p*. The sixth system is marked 'Tutti.' and features a series of sixteenth-note passages in both hands, with dynamics ranging from *f* to *p*. The seventh system is marked 'Solo.' and features a series of sixteenth-note passages in both hands, with dynamics ranging from *f* to *p*. The eighth system is marked 'Tutti.' and features a series of sixteenth-note passages in both hands, with dynamics ranging from *f* to *p*. The ninth system is marked 'a) quasi' and features a series of sixteenth-note passages in both hands, with dynamics ranging from *f* to *p*.

21

Solo.

Tutti.

cresc.

SC422

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano part is in the upper system, and the vocal part is in the lower system. The music is in 4/4 time and G major. The piano part includes a prelude and accompaniment, while the vocal part is a solo. The score is marked with dynamics such as *f*, *p*, *pp*, and *mf*, and includes fingerings and articulations. The vocal part is marked with *mf* and includes a melodic line with lyrics. The piano part includes a prelude and accompaniment, while the vocal part is a solo. The score is marked with dynamics such as *f*, *p*, *pp*, and *mf*, and includes fingerings and articulations.

The image shows a page from a musical score, likely for a vocal and piano arrangement. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of staves. The first system has a vocal line (soprano) and a piano accompaniment. The second system has a vocal line (soprano) and a piano accompaniment. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings like *mf*, *dim.*, *f*, and *p*. The tempo is marked **Tutti**. The score is for a piece titled "Tutti" from "The Marriage of Figaro" by Wolfgang Amadeus Mozart.

Musical score for "The Swan" from "The Swan Lake" by Pyotr Ilyich Tchaikovsky. The score is in 3/4 time and features a piano and a vocal soloist. The piano part includes a complex arpeggiated figure in the right hand and a more rhythmic accompaniment in the left hand. The vocal part is a melodic line with various ornaments and dynamics. The score is divided into two systems, each with four measures. The first system includes a key signature change from one flat to two flats. The second system includes a key signature change from two flats to one flat. The score is marked with various dynamics (f, p, sf, pf, cresc.) and includes fingerings and breath marks.

This image displays a page of musical notation, likely for a piano piece, featuring multiple systems of staves. The notation includes various musical elements such as notes, rests, and dynamic markings. The first system shows a 'Solo.' section with a 'ritard.' (ritardando) and 'adagio' tempo marking, followed by a 'Tutti.' section. The second system continues the 'Tutti.' section with a 'p' (piano) dynamic. The third system features a 'Solo.' section with a 'f' (forte) dynamic, followed by a 'Tutti.' section with a 'p' dynamic. The fourth system shows a 'Tutti.' section with a 'f' dynamic, followed by a 'Tutti.' section with a 'p' dynamic. The notation is complex, with many notes and rests, and includes various musical symbols such as 'ritard.', 'adagio', 'Solo.', 'Tutti.', 'f', 'p', 'mp', 'mf', 'dim.', 'a t.', 'tr.', '3', '4', '5', '6', '7', '8', '9', '10', '11', '12', '13', '14', '15', '16', '17', '18', '19', '20', '21', '22', '23', '24', '25', '26', '27', '28', '29', '30', '31', '32', '33', '34', '35', '36', '37', '38', '39', '40', '41', '42', '43', '44', '45', '46', '47', '48', '49', '50', '51', '52', '53', '54', '55', '56', '57', '58', '59', '60', '61', '62', '63', '64', '65', '66', '67', '68', '69', '70', '71', '72', '73', '74', '75', '76', '77', '78', '79', '80', '81', '82', '83', '84', '85', '86', '87', '88', '89', '90', '91', '92', '93', '94', '95', '96', '97', '98', '99', '100'.

Solo. (sopra)

p *cresc.* *p* *mp*

Solo. (sotto)

f *pf* *sf* *f*

Tutti. *mf* *cresc.* *f*

ritard. a t.

Tutti. *a t.* *f*

ritard. (adagio) *dim.*

485

[illegible]

Solo.

485

This page of musical notation is for a piano piece, featuring four systems of staves. The notation includes various musical elements such as triplets, dynamics, and fingerings.

System 1: The first system consists of two staves. The upper staff begins with a triplet of eighth notes (3 4 5) and continues with various rhythmic patterns. The lower staff has a triplet of eighth notes (3 4 5) and a triplet of sixteenth notes (3 4 5). Dynamics include *f*, *sf*, *mf*, and *l.*. Fingerings are indicated by numbers 1 through 5.

System 2: The second system also consists of two staves. The upper staff features a triplet of eighth notes (3 4 5) and a triplet of sixteenth notes (3 4 5). The lower staff has a triplet of eighth notes (3 4 5) and a triplet of sixteenth notes (3 4 5). Dynamics include *f*, *sf*, *dim.*, and *p*. Fingerings are indicated by numbers 1 through 5.

System 3: The third system consists of two staves. The upper staff features a triplet of eighth notes (3 4 5) and a triplet of sixteenth notes (3 4 5). The lower staff has a triplet of eighth notes (3 4 5) and a triplet of sixteenth notes (3 4 5). Dynamics include *f*, *sf*, *dim.*, and *ff*. Fingerings are indicated by numbers 1 through 5.

System 4: The fourth system consists of two staves. The upper staff features a triplet of eighth notes (3 4 5) and a triplet of sixteenth notes (3 4 5). The lower staff has a triplet of eighth notes (3 4 5) and a triplet of sixteenth notes (3 4 5). Dynamics include *f*, *sf*, *ritard.*, *p dolce*, *p*, *mf*, and *mp*. Fingerings are indicated by numbers 1 through 5.

This page contains five systems of musical notation for piano. The notation includes various dynamics, articulations, and fingerings.

System 1: The first system begins with a piano (*pp*) dynamic. It features a complex melodic line in the right hand with many trills and slurs, and a more rhythmic accompaniment in the left hand. Dynamics change to *f* and then *cresc.* (crescendo). The system ends with a *ritard.* (ritardando) marking.

System 2: The second system starts with a *Tutti.* marking. It continues the melodic and accompanimental themes, with dynamics ranging from *f* to *p*.

System 3: The third system shows a variety of articulations, including slurs and trills. Dynamics include *f*, *dim.* (diminuendo), and *dim. p*.

System 4: The fourth system features a *mf* (mezzo-forte) dynamic. It includes a *ritard.* marking and a *tr* (trill) in the right hand.

System 5: The fifth system concludes with a *ff* (fortissimo) dynamic and a final *ritard.* marking. It includes a *tr* (trill) and a *132* marking.

Throughout the page, there are numerous fingerings indicated by numbers 1-5 above or below notes. There are also many slurs and trills throughout the piece.

DRUCK VON OSCAR BRANDTETTER, LEIPZIG.



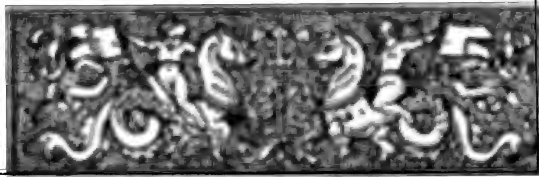
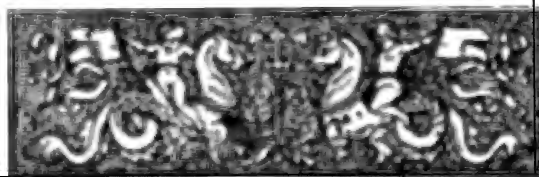
Nr. 164.

W. F. Bach

Klavier-Konzert

F dur.

(Riemann.)



Wilhelm Friedemann Bach.

Klavier-Konzert

F DUR

mit Begleitung eines zweiten Klaviers

herausgegeben

von

DR. HUGO RIEMANN.



STEINGRÄBER VERLAG, LEIPZIG.

New York, Edw. Schuberth & Co. 23 Union Square. London, Bowerman & Co. 48 Poland Street, W.

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485.

Oscar Brandenstein vorm. F. W. Gutbrodt Leipzig.

Zur Erläuterung der Phrasierungsbezeichnung.

Die den Taktstrichen untergeschriebenen Zahlen legen den thematischen Aufbau im Grossen dar, d. h. weisen die Perioden-Gliederung auf, sind eine durchgeführte musikalische Interpunktion: die 8 zeigt das Ende der Periode an, entspricht also ungefähr dem Punkt der Schriftsprache; die 4 steht ähnlich zum Kolon oder Semikolon in Parallele; die 2 ist meist, die 6 wohl immer dem Komma zu vergleichen. Übrigens sind aber die Zahlen nichts weiter als die Ordnungszahlen der Takte innerhalb der einzelnen Perioden. Wo rhythmische Komplikationen gar nicht vorkommen, laufen sie regelmässig von 1 bis 8 und beginnen nach 8 wieder mit 1. Alle Anfänge ex abrupto, Einschaltungen, Auslassungen, Dehnungen, Drängungen und Verschränkungen (Umdeutungen des Endes zum neuen Anfang u. dergl.) sind durch die Zahlen sofort verständlich auszudrücken und bedürfen keiner weiteren Erläuterungen durch besondere Anmerkungen. Der punktierte Taktstrich ist entweder ein aufgehobener Taktstrich (eine schwere Zeit wird leicht) oder aber ein wiederholter (eine leichte Zeit wird schwer); das geklammerte Zeichen des schweren Takts (v) hat ähnlichen Sinn (Umdeutung des schweren Takts zum leichten Takt, überm punktierten Taktstrich sogar Umdeutung zum leichten Halbtakt).

Für die Gliederung im Kleinen (Bestimmung der Motivgrenzen) ist das Lesezeichen ('resp. ") angewandt; alle anderen Zeichen (Legatobögen, Punkte, Strichpunkte) sind im gemeinüblichen Sinne beibehalten, nur mit strengerer Kritik durchgeführt. Das ^ bedeutet nicht einen dynamischen Accent (Drücker), sondern einen agogischen Accent (gelinde Dehnung des Notenwerts).

EXPLANATION OF THE SIGNS OF PHRASING.

The numbers written below the bars make clear the broad features of the thematic structure, i. e., show its articulation in periods, they are a systematically applied musical punctuation: the 8 indicates the close of the period, consequently nearly corresponds to the full stop of the written language; the 4 is used like the colon or semicolon in parallels; the 2 is mostly, the 6 perhaps always, comparable to the comma. However, the numbers are nothing more than the ordinal numbers of the bars within the several periods. Where rhythmical complications do not occur, they run regularly from 1 to 8 and begin after 8 again with 1. All beginnings ex abrupto, intercalations, omissions, expansions, contractions, and dove-tailings (the close becoming the new beginning and the like) can be expressed at once intelligibly by the numbers and do not need any further explanations by means of special annotations. The dotted bar is either a suppressed bar (where an accented time becomes unaccented) or a repeated bar (where an unaccented time becomes accented); the sign in parenthesis of the accented bar (v) has a similar meaning (change of the accented bar to the unaccented, above the dotted bar even change to the unaccented half-bar).

For the articulation in detail (fixing of the limits of the motives) the reading-sign ('resp. ") is employed; all other signs (slurs, dots, dots and dashes) retain their usual meaning, only have been used with greater critical strictness. The ^ signifies not a dynamic accent (emphasis), but an agogic accent (slight expansion of the value of the note).

EXPLICATION DES SIGNES DES ÉDITIONS PHRASÉES.

Les chiffres souscrits aux barres de mesure démontrent les traces de la construction thématique, c'est à dire, ils font voir l'enchaînement et la structure interne des périodes et représentent une complète ponctuation grammaticale pour la musique: le 8 indique la fin d'une période en sorte qu'il répond au point grammatical; le 4 se trouve analogiquement en parallèle avec le colon (deux points) ou le sémicolon (point et virgule); le 2 est à comparer le plus souvent, le 6 peut-être partout au comma (virgule). Du reste les chiffres ne sont autre chose que des nombres ordinaux des mesures au dedans des singles périodes. Où il n'y a pas de complications rythmiques, ils marchent régulièrement de 1 à 8, et après recommencent à 1. Tous les commencements ex abrupto, les réitérations, les élisions, dilatations, contractions et entrelacements (remplacements d'une terminaison par un nouveau commencement etc.) s'expriment de suite indubitablement par les chiffres

et n'exigent point d'autre explication par des notes spéciales.

La barre pointillée se présente comme barre annulée (quand un temps grave [fort] devient anacroustique [faible] ou comme barre réitérée (quand une anacrouse devient temps grave); le signe de la mesure grave paranthésé (v) est d'un semblable sens (changement de mesure grave en mesure anacroustique, et quand il se trouve sur la barre pointillée même en temps anacroustique).

Pour l'exhibition des détails de la ponctuation (c'est à dire la précision de l'étendue des motifs) s'emploie le guide ('ou "); tous les autres signes (c'est ceux pour le legato, staccato, portato) ont été conservé en leur commun sens, seulement qu'ils aient été appliqués avec une critique plus sévère. Le ^ ne signifie pas un accent dynamique (renforcement), mais plutôt un accent agogique (prolongement modique de la durée).

Dr. Hugo Riemann.

„Eine Musikerbibel, welche auf keine Frage eine Antwort schuldig bleibt“ (Musikalische Tagesfragen) sei angelegentlichst empfohlen:

MUSIK-TASCHENBUCH.

— 5. Auflage. Elegant gebunden 1 Mark. —

Inhalt: Erklärung der musikalischen Kunstaussdrücke von Dr. H. Riemann. Katechismus der Musik von O. Schwalbe, Tabellen zur Musikgeschichte von Dr. H. Riemann; Kurzgefaßte Harmonielehre von Dr. H. Riemann; Unterrichtstabellen und Stundenconté.

„Das brilliant ausgestattete Büchlein dürfte sich bald die entschiedene Gunst des grossen Publikums, das sich irgend musikalisch interessiert, erwerben.“ Neue Musik-Zeitung.

Wilh. Friedemann Bach.

KLAVIER-KONZERT Fdur.

M
L. C. FR

Allegro ma non troppo. (♩)

I. (Solo-) Klavier.

II. Klavier.

Tutti.

pf *mf* *dim.* *mf* *p*

poco f *dim.* *meno f* *mf*

tr *cresc.* *f*

tr *cresc.* *f*

tr *p*

tr *p*

This page contains four systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature has one flat (B-flat), and the time signature is 4/4. The piece features a variety of musical elements, including:

- System 1:** Starts with a *cresc.* marking. The right hand has a series of eighth notes with fingerings 1, 2, 3, 4, 4, 4, 1, 3. The left hand has a series of eighth notes with fingerings (8=1), 4, (2), 4, 2, 7, 3, 2, 1, 4, (4a).
- System 2:** Continues the melodic lines. The right hand has a *cresc.* marking and a *tr* (trill) on the 2nd measure. The left hand has a *cresc.* marking and a *tr* on the 13th measure.
- System 3:** Features a *f* (forte) dynamic. The right hand has a *ff* (fortissimo) dynamic. The left hand has a *ritard.* (ritardando) marking.
- System 4:** Includes a *Solo.* section. The right hand has a *rit. molto* (ritardando molto) marking. The left hand has a *rit. molto* marking. The piece concludes with a *Tutti.* section and a *meno f* (meno forte) dynamic.

The notation includes numerous fingerings, trills, and dynamic markings throughout the piece. The page number 485 is visible at the bottom center.

[illegible]

The image shows a page from a musical score for 'The Swan' by Camille Saint-Saëns. It features a piano and a vocal soloist. The score is in 3/4 time, key of B-flat major, and consists of two systems. The piano part includes a melody with triplets and a bass line with chords. The vocal part features a soloist melody with triplets and a piano accompaniment. The score is marked with dynamics like *mf* and *mp*.

The image shows a page of a musical score for a piano piece. The title at the top is "The Little Boat" by Franz Schubert, Op. 119, No. 1. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked "Andantino". The score is written for piano (p) and includes a piano introduction. The music is in G major. The score is divided into two systems. The first system has a piano introduction marked "mp" (mezzo-piano) and "cresc." (crescendo). The second system continues the melody and bass line. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings. The piano introduction is marked "mp" and "cresc.". The tempo is marked "Andantino". The key signature is one sharp (F#). The time signature is 3/4. The score is written for piano (p). The music is in G major. The score is divided into two systems. The first system has a piano introduction marked "mp" and "cresc.". The second system continues the melody and bass line. The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings.

The image shows a page of a musical score for 'The Swan' by Camille Saint-Saëns. The score is written for piano and voice. The piano part is in G major and 3/4 time. It features a prominent triplet figure in the right hand and a more active bass line. The vocal part is a simple melody with lyrics in French. The score is marked with dynamics like 'pf', 'mp', and 'p'. The piano introduction is marked 'pf' and the vocal entry is marked 'mp'. The piano accompaniment is marked 'p'. The score includes a variety of musical notations, including triplets, slurs, and dynamic markings.

First system of musical notation. It consists of two grand staves (treble and bass clef). The top staff begins with a trill (tr) and a 23-measure rest, followed by a 4-measure rest. The bottom staff has a *cresc.* marking. The system includes various musical notations such as notes, rests, and dynamic markings like *pf* and *f*. Fingering numbers (1-5) are present throughout.

Second system of musical notation. It continues the piece with two grand staves. The top staff features a *cresc.* marking and a *pf* dynamic. The bottom staff has a *cresc.* marking and a *poco f* marking. The system includes various musical notations such as notes, rests, and dynamic markings like *cresc.* and *poco f*. Fingering numbers (1-5) are present throughout.

Third system of musical notation. It continues the piece with two grand staves. The top staff features a *f* dynamic and a *tr* marking. The bottom staff has a *f* dynamic and a *tr* marking. The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *tr*. Fingering numbers (1-5) are present throughout.

Fourth system of musical notation. It continues the piece with two grand staves. The top staff features a *f* dynamic and a *tr* marking. The bottom staff has a *f* dynamic and a *tr* marking. The system includes various musical notations such as notes, rests, and dynamic markings like *f* and *tr*. Fingering numbers (1-5) are present throughout.

First system of the musical score. It consists of two staves. The upper staff features a melodic line with trills (tr) and triplets (3). The lower staff provides a harmonic accompaniment with triplets and sixteenth-note patterns. Dynamic markings include *pf* (pianissimo) and *f* (forte). Fingerings are indicated by numbers 1-5.

Second system of the musical score. The upper staff begins with a **Solo.** marking. It includes dynamic markings such as *ff* (fortissimo), *ritard.* (ritardando), *a t.* (allargando), and *poco f* (poco forte). The lower staff continues the accompaniment with various rhythmic patterns and fingerings.

Third system of the musical score. This system features multiple instances of *cresc.* (crescendo) and *dim.* (diminuendo) markings. The upper staff has a *p* (piano) dynamic, while the lower staff has a *mp* (mezzo-piano) dynamic. The music includes complex rhythmic figures and trills.

Fourth system of the musical score. The upper staff includes a *cresc.* marking and a *tr* (trill) marking. The lower staff features a *pf* (pianissimo) dynamic and a *f* (forte) dynamic. The system concludes with a **Tutti.** marking, indicating the entrance of other instruments.

Solo.

The musical score is written for a solo piano and consists of four systems of staves. The first system begins with a treble clef and a key signature of one flat (B-flat). The right hand features a complex melodic line with many triplets and sixteenth notes, while the left hand provides a harmonic accompaniment. Dynamics include *mf* and *p*. The second system continues the melodic development with a *cresc.* marking and a triplet of eighth notes. The third system shows a change in texture with a *pp* dynamic and a *legato* instruction in the left hand, followed by a *mf* dynamic in the right hand. The fourth system concludes with a *f* dynamic, a *tr* (trill) marking, and a *dolce* instruction. The score is filled with various musical notations such as slurs, ties, and fingerings (e.g., 1, 2, 3, 4, 5).

mf

p

cresc.

pp

legato

mf

f

tr

dolce

mp

dolce

First system of musical notation. It consists of two staves. The upper staff features a complex melodic line with numerous trills, triplets, and sixteenth-note passages. The lower staff provides a harmonic accompaniment with eighth and sixteenth notes. Dynamic markings include *mp*, *mf*, *poco string.*, and *pf ritardando*. A bracket above the first staff indicates a triplet of measures. Measure numbers (4) and (8) are visible at the bottom of the staves.

Second system of musical notation. The upper staff continues the melodic development with trills and slurs. The lower staff features a more active accompaniment. Dynamic markings include *ff*, *f*, and *cresc.*. A bracket above the first staff indicates a triplet of measures. The word *Tutti.* is written above the lower staff. Measure numbers (4) and (8) are visible at the bottom of the staves.

Third system of musical notation. The upper staff shows a melodic line with trills and slurs. The lower staff features a more active accompaniment. Dynamic markings include *dim.*, *p*, and *mp*. A bracket above the first staff indicates a triplet of measures. Measure numbers (4) and (8) are visible at the bottom of the staves.

Fourth system of musical notation. The upper staff features a melodic line with trills and slurs. The lower staff features a more active accompaniment. Dynamic markings include *cresc.*, *f*, *dim.*, and *f*. A bracket above the first staff indicates a triplet of measures. Measure numbers (8) and (8b) are visible at the bottom of the staves.

Solo.

First system of musical notation, measures 1-4. The system consists of two staves. The upper staff begins with a *pf* dynamic and contains a trill marked *tr* with fingerings 2, 4, 3, 4. The lower staff contains fingerings (8c), 4, (2), 4, 2, 1, 3, 5, 2, (4), 2, 1, 3. Dynamics include *mf*, *pf*, and *f*. A trill *tr* is also present in the upper staff in measure 4.

Second system of musical notation, measures 5-8. The system consists of two staves. The upper staff begins with a *p* dynamic and contains a trill marked *tr*. The lower staff contains fingerings 2, 4, 3, 4, (8), (2), 4, 2, 4, 2, (4). Dynamics include *p*, *f*, and *poco f*. A trill *tr* is also present in the upper staff in measure 8.

Third system of musical notation, measures 9-12. The system consists of two staves. The upper staff begins with a *mf* dynamic and contains a trill marked *tr*. The lower staff contains fingerings (6), 4, (8), 4, (2). Dynamics include *mf*, *f*, and *tr*.

Fourth system of musical notation, measures 13-16. The system consists of two staves. The upper staff begins with a *f* dynamic and contains a trill marked *tr*. The lower staff contains fingerings (4), 4, (6). Dynamics include *f*, *mf*, and *p*.

This page of musical notation is for a piano piece, likely in a minor key as indicated by the key signature. It consists of several systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The notation is highly detailed, featuring numerous triplets, sixteenth-note runs, and complex fingering indications (e.g., 1, 2, 3, 4, 5, tr). Dynamic markings such as *f* (forte), *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *dim.* (diminuendo) are used throughout. Performance instructions include *Tutti.* and *Solo.*, as well as *cresc.* (crescendo) and *legato*. The piece concludes with a final *f Tutti.* marking. The page number 485 is centered at the bottom.

System 1: Features a complex melodic line in the right hand with many triplets and sixteenth notes, and a supporting bass line. Dynamics range from *f* to *dim.*

System 2: Marked *Tutti.*, this system shows a more active bass line and continued melodic development in the right hand.

System 3: Marked *Solo.*, this system features a prominent, rapid sixteenth-note run in the right hand, with the left hand providing harmonic support. Dynamics include *mf* and *cresc.*

System 4: Continues the solo section with intricate rhythmic patterns and dynamic shifts between *f* and *pp*. The instruction *legato* is present.

System 5: Features a *cresc.* marking and builds towards the end of the page.

System 6: Concludes the page with a final *f Tutti.* marking and a powerful, rhythmic passage.

The image shows a musical score for a piano piece, divided into two main sections: 'Solo.' and 'Tutti.' The score is written for piano (p) and includes various musical notations such as trills (tr), slurs, and dynamic markings (mp, mf, f, cresc.). The 'Solo.' section features a complex melodic line in the right hand with many trills and slurs, while the left hand provides a steady accompaniment. The 'Tutti.' section introduces a new melodic line in the right hand, also featuring trills and slurs, with the left hand continuing its accompaniment. The score is written in a single system with two staves per section, and the key signature is one flat (B-flat).

The musical score is divided into two main sections: 'Solo.' and 'Tutti.' The 'Solo.' section features a single melodic line in the upper staff, with various ornaments and trills. The 'Tutti.' section features a more complex texture with multiple voices and instruments, including a prominent bass line in the lower staff. The score includes various musical notations such as notes, rests, trills, and ornaments, as well as dynamic markings like *mf*, *f*, *mp*, and *p*.

The image shows a page from a musical score, likely for a piano and violin duo. The score is written in G major (one sharp) and 2/4 time. It consists of three systems of music.

System 1: The piano part (left) begins with a trill (tr) on the first measure, followed by a series of eighth and sixteenth notes. The violin part (right) starts with a series of eighth notes, followed by a triplet of eighth notes, and then a series of eighth and sixteenth notes. The key signature changes from G major to F major (one flat) in the second measure of the violin part.

System 2: The piano part continues with a series of eighth and sixteenth notes, followed by a triplet of eighth notes. The violin part continues with a series of eighth and sixteenth notes, followed by a triplet of eighth notes. The key signature changes from F major to E major (two sharps) in the second measure of the violin part.

System 3: The piano part continues with a series of eighth and sixteenth notes, followed by a triplet of eighth notes. The violin part continues with a series of eighth and sixteenth notes, followed by a triplet of eighth notes. The key signature changes from E major to D major (two sharps) in the second measure of the violin part.

Section Labels: The section is labeled "Tutti." in the middle of the first system and "Solo." in the middle of the second system.

Dynamic Markings: The piano part has dynamic markings of *p* (piano), *f* (forte), *meno f* (meno forte), *mf* (mezzo-forte), and *dim.* (diminuendo). The violin part has dynamic markings of *f* (forte), *dim.* (diminuendo), *pf* (pianissimo), and *dim.* (diminuendo).

Other Notations: The score includes various musical notations such as trills (tr), triplets (3), and slurs. The piano part also includes some unusual notation, such as a series of eighth notes with a "4" above them and a "2" below them.

Cadenza.

f

mf

mp

cresc.

cresc.

(4a)

(4b)

(6)

(8=4)

(6)

3 5 2 4 2 1 2 3

2 1 2 1 2 1 2 1

4 3 5 4 3 2 1 4

This image displays a page of musical notation for a piano concerto, likely from a 19th-century manuscript. The notation is arranged in four systems, each consisting of a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The notation includes complex fingerings, often indicated by numbers 1-5 above or below notes, and various dynamics such as *pf* (pianissimo), *p* (piano), *f* (forte), *poco f* (a little forte), and *dim.* (diminuendo). There are also articulations like *tr* (trill) and *tr* (trill) at the end of a phrase. The piece concludes with a *Cadenza* section, marked with a *tr* (trill) and a *tr* (trill) at the end. The notation is dense and detailed, with many slurs and ties connecting notes across measures. The page is numbered 1 in the top right corner.

This page contains six systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The notation is highly detailed, featuring numerous fingerings (e.g., 1, 2, 3, 4, 5, tr, 3-7, 4-5, 5-7, 6-7, 8-1, 2, 4, 6, 8, 132, 4a), dynamics (e.g., *pf*, *mf*, *p*, *cresc.*, *sf*, *ff*), and articulations (e.g., *tr*, *cresc.*, *sf*, *ff*). The piece is in a key with one flat (B-flat) and a 4/4 time signature. The notation includes many slurs, ties, and complex rhythmic patterns, particularly in the right hand. The left hand often provides a steady accompaniment with repeated notes or simple rhythmic figures. The page is numbered 14 in the top left corner.

First system of musical notation, featuring piano and violin parts. The piano part includes markings for *ritard.*, *ff*, *f*, and *rit. molto*. The violin part includes markings for *ff*, *f*, and *non dim.*. Fingerings and bowings are indicated throughout.

Second system of musical notation, featuring piano and violin parts. The tempo marking *Adagio molto.* is present. The piano part includes markings for *mf*, *dim.*, and *pf*. The violin part includes markings for *mf*, *f*, *meno sf*, and *pf*. The section is marked *Tutti.* and includes various fingering and bowing indications.

Third system of musical notation, featuring piano and violin parts. The piano part includes markings for *p*, *cresc.*, *f*, and *p*. The violin part includes markings for *p*, *mf*, *f*, and *p*. The system includes various fingering and bowing indications.

Fourth system of musical notation, featuring piano and violin parts. The piano part includes markings for *p*, *cresc.*, *pf*, *sf*, and *f*. The violin part includes markings for *f*, *rit.*, and *dim.*. The system includes various fingering and bowing indications.

Solo.

First system of the musical score. The treble staff features a melodic line with various fingerings (e.g., 3 1, 5 4, 2 1, 3 2, 4 1, 5 2, 3 1, 4 2, 5 2, 4 2, 3 1, 2 1, 5 4, 5 2, 1 1) and articulations like *mf a t.*, *sf*, *mf*, *cresc.*, *f dim.*, and *pf*. The bass staff provides harmonic support with chords and single notes, including fingerings like (2), 4, 1, 3, 5, 4, (4), 1, 2, 3, (6), 4, 4, (8), 3, and (2).

Second system of the musical score. The treble staff continues the melodic development with fingerings like 3, 2, 4, 2, 2, 1, 4, 2, 4, 3, 2, 1, 4, 3, and 3. Dynamics include *mf*, *dim. pf*, *f*, and *mf*. The bass staff includes fingerings (4), 3, (8-4), 4, (6), and (8), along with dynamics *mf*, *cresc.*, and *pf*.

Third system of the musical score, marked **Tutti.** The treble staff features a more active melodic line with fingerings like 3, 2, 5, 2, 4, 1, 4, 3, 4, 1, 5, 2, 4, 3, 1, 2, 1, 2, 1, 4, and 2. Dynamics include *f*, *dim.*, and *pf*. The bass staff includes fingerings 3, (2), (2a), 2, (4), (4a), 5, and (6), with dynamics *f*, *sf*, *dim.*, and *pf*.

Fourth system of the musical score, marked **Solo. dolce**. The treble staff includes fingerings like 3, 2, 4, 3, 4, 2, 1, 4, 3, 5, 2, 1, 4, 5, 2, and 1. Dynamics include *dim.*, *mp*, and *p*. The bass staff includes fingerings (6a), (8), (2), (4-5), and (6), with dynamics *dim.*, *cresc.*, *p*, and *p*.

First system of musical notation, measures 1-8. The score is in G major (one sharp) and 4/4 time. It features a piano introduction with a treble and bass staff. The treble staff has a melodic line with trills and slurs, while the bass staff provides harmonic support. Dynamics include *mf* (measures 1-2), *p* (measure 3), and *mf* (measures 4-8). Fingerings and articulations are indicated throughout.

Second system of musical notation, measures 9-16. This system begins with a **Solo.** marking. The piano continues with the treble staff playing a more active melodic line. Dynamics include *mf* (measures 9-10), *mp* (measure 11), *f* (measure 12), and *mf* (measures 13-16). A *cresc.* (crescendo) marking is present in measure 14. The bass staff remains mostly static, providing a harmonic foundation.

Third system of musical notation, measures 17-24. The piano continues with the treble staff. Dynamics include *pf* (measures 17-18), *mf* (measures 19-20), *cresc.* (measure 21), *f* (measure 22), and *mf* (measures 23-24). The bass staff has a few notes in measures 17-18 and 20-21, then remains mostly silent.

Fourth system of musical notation, measures 25-32. The piano continues with the treble staff. Dynamics include *mf* (measures 25-26), *mf* (measures 27-28), *pf* (measures 29-30), and *mf* (measures 31-32). A **Tutti.** marking appears in measure 31. The bass staff has a few notes in measures 25-26 and 31-32, then remains mostly silent.

This page contains four systems of musical notation for a piano piece. The notation is written for the right and left hands on grand staves. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The piece includes various musical markings and techniques:

- System 1:** Features a melody in the right hand with slurs and fingerings (e.g., 1, 2, 3, 4, 5, 6). The left hand provides harmonic support with chords and single notes. Dynamic markings include *mp* (mezzo-piano), *cresc.* (crescendo), *meno sf* (meno sforzando), and *f* (forte).
- System 2:** The right hand continues with a melodic line, marked *Solo.* and *mf* (mezzo-forte). The left hand has a more active role with chords and moving lines. Dynamic markings include *cresc.* and *mf*. Fingerings are clearly indicated throughout.
- System 3:** The right hand features a more complex melodic passage with trills (*tr*) and slurs. The left hand has a steady accompaniment. Dynamic markings include *cresc.*, *pf* (pianissimo), *f*, and *mf*.
- System 4:** The right hand has a melodic line with slurs and fingerings. The left hand continues with harmonic support. Dynamic markings include *f*, *dim.* (diminuendo), and *cresc.*.

The notation is detailed, with many slurs, ties, and fingerings, indicating a technically demanding piece. The page number 485 is centered at the bottom.

First system of musical notation, measures 1-4. The system consists of two staves. The upper staff contains a complex melodic line with many sixteenth and thirty-second notes, including triplets and slurs. Fingerings are indicated by numbers 1-5. The lower staff provides a harmonic accompaniment with chords and moving lines. Dynamic markings include *f* (forte), *mf* (mezzo-forte), *pf* (pianissimo), and *f* again. There are also crescendo and decrescendo hairpins. Measure numbers (4=6), (8), and (4) are written below the staves.

Second system of musical notation, measures 5-12. The system consists of two staves. The upper staff continues the melodic line with various ornaments like trills and grace notes. The lower staff continues the accompaniment. Dynamic markings include *p* (piano), *f* (forte), *mf* (mezzo-forte), *pf* (pianissimo), and *f* again. There are also crescendo and decrescendo hairpins. Measure numbers (6), (2), (2a), (4), (6), and (8) are written below the staves. The word "Tutti" is written above the lower staff in measure 8.

Third system of musical notation, measures 13-20. The system consists of two staves. The upper staff continues the melodic line with various ornaments like trills and grace notes. The lower staff continues the accompaniment. Dynamic markings include *pf* (pianissimo), *p* (piano), *mf* (mezzo-forte), *f* (forte), and *p* again. There are also crescendo and decrescendo hairpins. Measure numbers (8a), (2), (4), (6), and (8) are written below the staves.

Fourth system of musical notation, measures 21-28. The system consists of two staves. The upper staff continues the melodic line with various ornaments like trills and grace notes. The lower staff continues the accompaniment. Dynamic markings include *p* (piano), *pf* (pianissimo), *f* (forte), and *p* again. There are also crescendo and decrescendo hairpins. Measure numbers (8a), (4), (6), and (8) are written below the staves.

485

3

Solo.

pf

f

mf

tr

Tutti.

mf

pf

f

mf

p

mf

p

cresc.

f

(8-1)

(2)

8(2a-3)

(4-5)

(6-7)

(8)

(8a-2)

(4)

(6)

(8-2)

(4)

(6)

(6a)

First system of musical notation. Treble and bass staves. Treble staff features a melodic line with many slurs and fingering numbers (5, 2, 1, 2). Dynamics include *p*, *mp*, and *cresc.*. Bass staff has a more rhythmic accompaniment. Measure numbers (6b), (6c), and (6d) are indicated above the staff.

Second system of musical notation. Treble and bass staves. Treble staff continues the melodic line with slurs and fingering. Dynamics include *f*, *p*, and *mf*. Bass staff features a steady accompaniment. Measure numbers (8) and (6) are indicated above the staff.

Third system of musical notation. Treble and bass staves. Treble staff includes slurs, fingering, and measure numbers (8), (8a), (8b-1), (2), and (4). Dynamics include *f* and *p*. Bass staff includes slurs, fingering, and measure numbers (8), (8a), (8b-1), (2), and (4). Dynamics include *mf* and *dim.*. The word **Tutti.** appears above the staff.

Fourth system of musical notation. Treble and bass staves. Treble staff features complex slurs, fingering, and measure numbers (6), (8-2), (4), and (6). Dynamics include *f*, *p*, *cresc.*, and *pf*. Bass staff features complex slurs, fingering, and measure numbers (6), (8-2), (4), and (6). Dynamics include *f*, *p*, *cresc.*, and *pf*.

This image displays a page of musical notation for a piano piece, likely from a 19th-century manuscript. The notation is arranged in four systems, each consisting of two staves (treble and bass clef). The music is written in a key signature of one flat (B-flat) and a 2/4 time signature. The notation is highly detailed, featuring numerous triplets, sixteenth notes, and slurs. Dynamics such as *ritard.*, *adagio*, *a t.*, *mp*, *f*, *mf*, *p*, and *Tutti.* are indicated throughout. Articulations like trills (*tr*) and accents are also present. The page includes various performance instructions and musical markings, such as *Solo.* and *Tutti.*, which suggest different playing techniques or ensemble sections. The notation is complex and requires a high level of technical skill to perform accurately. The page is numbered '25' in the top right corner.

Solo.

(sopra)

p *cresc.* *mp*

(4) (6)

(sotto)

f *pf* *sf*

Tutti. *mf* *cresc.* *sf*

3(8=4) 3 5 4

ritard. *a t.*

ff *sf*

Tutti. *a t.*

(3^a=1/2) (2) (4)

pf *f* *p* *f* *p* *f* *ff*

ritard. (adagio) *dim.*

(6) (6^a) (8)

p a t.
pp a t.
mp
f
p
f
tr
(2)
(3)
(4)
(4a)
(4b)
(4c)
(4d)
(4e)
(2)
(3)
(2a)
(3)
(3)
p
pf
f
cresc.
f
p
f
Tutti.
f
sf
tr
312
(8)
(8b)
(sopra)

The musical score for 'The Rose Tree' is presented in three systems. The first system consists of a grand staff with a treble and bass clef, featuring a melody with a trill and a bass line with a triplet. The second system continues the melody and bass line, with a trill in the treble and a triplet in the bass. The third system shows the melody and bass line, with a trill in the treble and a triplet in the bass. The score includes various musical notations such as trills, triplets, and dynamic markings like *f* and *mf*.

This page of musical notation is for a piano piece, featuring four systems of staves. The notation includes complex fingerings, dynamics, and articulations.

System 1: The first system shows a complex melodic line in the right hand with many triplets and sixteenth notes. The left hand provides a steady accompaniment. Dynamics include *f*, *sf*, and *mf*. Fingerings are indicated by numbers 1-5 above the notes. Rehearsal marks are present at the beginning and after the first system.

System 2: The second system continues the melodic development. It includes a *cresc.* (crescendo) marking and a *f* dynamic. The left hand has a more active role with eighth notes. Rehearsal marks are present at the beginning and after the second system.

System 3: The third system features a *dim.* (diminuendo) marking and a *ff* (fortissimo) dynamic. The right hand has a series of descending triplets. Rehearsal marks are present at the beginning and after the third system.

System 4: The fourth system concludes with a *ritard.* (ritardando) marking and a *p dolce* (piano dolce) dynamic. It includes a *mp* (mezzo-piano) dynamic. The right hand has a final melodic flourish. Rehearsal marks are present at the beginning and after the fourth system.

Throughout the piece, various articulations like slurs and accents are used to shape the musical phrases. The notation is dense and detailed, typical of a classical piano score.

This page contains four systems of musical notation for a piano piece. The notation is written for two hands (treble and bass clef) across four systems.

- System 1:**
 - Hand 1: Starts with a *pp* (pianissimo) dynamic, followed by a *f* (forte) dynamic. It includes a trill (*tr*) and a crescendo (*cresc.*) leading to a ritardando (*ritard.*). The system ends with a *f* dynamic.
 - Hand 2: Features a *f* dynamic and a trill (*tr*). It includes a *Tutti.* marking and a *f* dynamic.
 - Measure numbers: (4b=7), (8-1), (2a=3), (4).
- System 2:**
 - Hand 1: Starts with a *p* (piano) dynamic, followed by a *f* (forte) dynamic, then a *p* dynamic, and ends with a *p* dynamic.
 - Hand 2: Starts with a *p* dynamic, followed by a *f* dynamic, then a *p* dynamic, and ends with a *p* dynamic.
 - Measure numbers: (6), (8), (6).
- System 3:**
 - Hand 1: Starts with a *f* dynamic, followed by a *dim.* (diminuendo) dynamic, then a *f* dynamic, and ends with a *f* dynamic.
 - Hand 2: Starts with a *cresc.* dynamic, followed by a *dim.* dynamic, then a *f* dynamic, and ends with a *f* dynamic.
 - Measure numbers: (8), (2), (4).
- System 4:**
 - Hand 1: Starts with a *mf* (mezzo-forte) dynamic, followed by a *pf* (pianissimo) dynamic, then a *ff* (fortissimo) dynamic, and ends with a *ff* dynamic.
 - Hand 2: Starts with a *mf* dynamic, followed by a *pf* dynamic, then a *ff* dynamic, and ends with a *ff* dynamic.
 - Measure numbers: (6), (8), (8a), (8b).

No.	Klavier-Unterrichtswerke.	No.	Clementi, Kuhlau, Dussek, Schwal-	No.	Mozart, Konzert Cdur (Bischoff) mit	No.	Wallace, Aria: O del mio von Glück	No.	Mendelssohn, Kreutzer, Nicolai:
			hofmann, Haydn, Mozart, Beet- <td></td> <td>unterlegtem 2. Pffe.<td></td><td>859</td><td></td><td>9 Ouvertüren. (Hermann. Horn u. a.)</td></td>		unterlegtem 2. Pffe. <td></td> <td>859</td> <td></td> <td>9 Ouvertüren. (Hermann. Horn u. a.)</td>		859		9 Ouvertüren. (Hermann. Horn u. a.)
			hoven, Schumann, 32 leichte Son- <td></td> <td>562 — Konzert Esdur (Bischoff) mit unter-<td></td><td>860</td><td></td><td>304 Mozart, Weber: 12 Ouvert. (A. Horn.)</td></td>		562 — Konzert Esdur (Bischoff) mit unter- <td></td> <td>860</td> <td></td> <td>304 Mozart, Weber: 12 Ouvert. (A. Horn.)</td>		860		304 Mozart, Weber: 12 Ouvert. (A. Horn.)
			neten u. Rondos. (Phras.-A. Riemann.) <td></td> <td>563 — Konzert C moll (Bischoff) mit unter-<td></td><td>861</td><td></td><td>305 Sämtl. 47 Ouvertüren in Prachtband.</td></td>		563 — Konzert C moll (Bischoff) mit unter- <td></td> <td>861</td> <td></td> <td>305 Sämtl. 47 Ouvertüren in Prachtband.</td>		861		305 Sämtl. 47 Ouvertüren in Prachtband.
			Cooper, W., Op. 102, For ever! Rev. <td></td> <td>564 — Konzert C moll (Bischoff) mit unter-<td></td><td>862</td><td></td><td></td></td>		564 — Konzert C moll (Bischoff) mit unter- <td></td> <td>862</td> <td></td> <td></td>		862		
			611 — Op. 103, Le Réveil des Elfes. <td></td> <td>565 — Konzert C moll (Bischoff) mit unter-<td></td><td>863</td><td></td><td></td></td>		565 — Konzert C moll (Bischoff) mit unter- <td></td> <td>863</td> <td></td> <td></td>		863		
			612 — Op. 104, Un Soir aux Alpes. <td></td> <td>566 — Konzert C moll (Bischoff) mit unter-<td></td><td>864</td><td></td><td></td></td>		566 — Konzert C moll (Bischoff) mit unter- <td></td> <td>864</td> <td></td> <td></td>		864		
			618 Cramer, H., Sehns.-Walz. (F. Schubert.) <td></td> <td>567 — Konzert C moll (Bischoff) mit unter-<td></td><td>865</td><td></td><td></td></td>		567 — Konzert C moll (Bischoff) mit unter- <td></td> <td>865</td> <td></td> <td></td>		865		
			619 — Walzer eines Wahnsinnigen. <td></td> <td>568 — Konzert C moll (Bischoff) mit unter-<td></td><td>866</td><td></td><td></td></td>		568 — Konzert C moll (Bischoff) mit unter- <td></td> <td>866</td> <td></td> <td></td>		866		
			617 — Last Idea. Transcription. (Walzer <td></td> <td>569 — Konzert C moll (Bischoff) mit unter-<td></td><td>867</td><td></td><td></td></td>		569 — Konzert C moll (Bischoff) mit unter- <td></td> <td>867</td> <td></td> <td></td>		867		
			von C. G. Reissiger.) <td></td> <td>570 — Konzert C moll (Bischoff) mit unter-<td></td><td>868</td><td></td><td></td></td>		570 — Konzert C moll (Bischoff) mit unter- <td></td> <td>868</td> <td></td> <td></td>		868		
			613 Czerny, A., Auf Österreichs Bergen. <td></td> <td>571 — Konzert C moll (Bischoff) mit unter-<td></td><td>869</td><td></td><td></td></td>		571 — Konzert C moll (Bischoff) mit unter- <td></td> <td>869</td> <td></td> <td></td>		869		
			614 Czibulka, Op. 329, Nr. 1. Sans souci. Gav. <td></td> <td>572 — Konzert C moll (Bischoff) mit unter-<td></td><td>870</td><td></td><td></td></td>		572 — Konzert C moll (Bischoff) mit unter- <td></td> <td>870</td> <td></td> <td></td>		870		
			615 — Op. 329, Nr. 2. Pensée hongroise. <td></td> <td>573 — Konzert C moll (Bischoff) mit unter-<td></td><td>871</td><td></td><td></td></td>		573 — Konzert C moll (Bischoff) mit unter- <td></td> <td>871</td> <td></td> <td></td>		871		
			616 — Op. 331, Reflexionen. Walzer. <td></td> <td>574 — Konzert C moll (Bischoff) mit unter-<td></td><td>872</td><td></td><td></td></td>		574 — Konzert C moll (Bischoff) mit unter- <td></td> <td>872</td> <td></td> <td></td>		872		
			625 Daase, Rud., Zieh mit! (Galopp) u. <td></td> <td>575 — Konzert C moll (Bischoff) mit unter-<td></td><td>873</td><td></td><td></td></td>		575 — Konzert C moll (Bischoff) mit unter- <td></td> <td>873</td> <td></td> <td></td>		873		
			Rosa-Polka. <td></td> <td>576 — Konzert C moll (Bischoff) mit unter-<td></td><td>874</td><td></td><td></td></td>		576 — Konzert C moll (Bischoff) mit unter- <td></td> <td>874</td> <td></td> <td></td>		874		
			195 Diabelli, Die ersten 12 Lektionen u. <td></td> <td>577 — Konzert C moll (Bischoff) mit unter-<td></td><td>875</td><td></td><td></td></td>		577 — Konzert C moll (Bischoff) mit unter- <td></td> <td>875</td> <td></td> <td></td>		875		
			4 Sonatinen über 5 Töne. (Schwalm.) <td></td> <td>578 — Konzert C moll (Bischoff) mit unter-<td></td><td>876</td><td></td><td></td></td>		578 — Konzert C moll (Bischoff) mit unter- <td></td> <td>876</td> <td></td> <td></td>		876		
			199 Döhler, Th., Ausgew. Salonst. (Damm.) <td></td> <td>579 — Konzert C moll (Bischoff) mit unter-<td></td><td>877</td><td></td><td></td></td>		579 — Konzert C moll (Bischoff) mit unter- <td></td> <td>877</td> <td></td> <td></td>		877		
			201 Doppler, J. H., Guckkasten. Eine <td></td> <td>580 — Konzert C moll (Bischoff) mit unter-<td></td><td>878</td><td></td><td></td></td>		580 — Konzert C moll (Bischoff) mit unter- <td></td> <td>878</td> <td></td> <td></td>		878		
			Melodien Sammlung. <td></td> <td>581 — Konzert C moll (Bischoff) mit unter-<td></td><td>879</td><td></td><td></td></td>		581 — Konzert C moll (Bischoff) mit unter- <td></td> <td>879</td> <td></td> <td></td>		879		
			206 Encke, H., Kleine melodische Studien. <td></td> <td>582 — Konzert C moll (Bischoff) mit unter-<td></td><td>880</td><td></td><td></td></td>		582 — Konzert C moll (Bischoff) mit unter- <td></td> <td>880</td> <td></td> <td></td>		880		
			Op. 28 (Seifert.) <td></td> <td>583 — Konzert C moll (Bischoff) mit unter-<td></td><td>881</td><td></td><td></td></td>		583 — Konzert C moll (Bischoff) mit unter- <td></td> <td>881</td> <td></td> <td></td>		881		
			207 Field, 17 Nocturne u. Cavatine „Reviens“. <td></td> <td>584 — Konzert C moll (Bischoff) mit unter-<td></td><td>882</td><td></td><td></td></td>		584 — Konzert C moll (Bischoff) mit unter- <td></td> <td>882</td> <td></td> <td></td>		882		
			626 Fink, Wilh., Op. 121, La Gracieuse. Maz. <td></td> <td>585 — Konzert C moll (Bischoff) mit unter-<td></td><td>883</td><td></td><td></td></td>		585 — Konzert C moll (Bischoff) mit unter- <td></td> <td>883</td> <td></td> <td></td>		883		
			627 — Op. 122, Im duftenden Hain. <td></td> <td>586 — Konzert C moll (Bischoff) mit unter-<td></td><td>884</td><td></td><td></td></td>		586 — Konzert C moll (Bischoff) mit unter- <td></td> <td>884</td> <td></td> <td></td>		884		
			628 — Op. 123, Frühlings Einkleh. <td></td> <td>587 — Konzert C moll (Bischoff) mit unter-<td></td><td>885</td><td></td><td></td></td>		587 — Konzert C moll (Bischoff) mit unter- <td></td> <td>885</td> <td></td> <td></td>		885		
			629 — Op. 124, Frohe Stunden. <td></td> <td>588 — Konzert C moll (Bischoff) mit unter-<td></td><td>886</td><td></td><td></td></td>		588 — Konzert C moll (Bischoff) mit unter- <td></td> <td>886</td> <td></td> <td></td>		886		
			635 Grétry, Türk. Scharw. (Charles Morley.) <td></td> <td>589 — Konzert C moll (Bischoff) mit unter-<td></td><td>887</td><td></td><td></td></td>		589 — Konzert C moll (Bischoff) mit unter- <td></td> <td>887</td> <td></td> <td></td>		887		
			210 Händel, (16) Ausgewählte Klavier- <td></td> <td>590 — Konzert C moll (Bischoff) mit unter-<td></td><td>888</td><td></td><td></td></td>		590 — Konzert C moll (Bischoff) mit unter- <td></td> <td>888</td> <td></td> <td></td>		888		
			kompositionen. (Bischoff.) <td></td> <td>591 — Konzert C moll (Bischoff) mit unter-<td></td><td>889</td><td></td><td></td></td>		591 — Konzert C moll (Bischoff) mit unter- <td></td> <td>889</td> <td></td> <td></td>		889		
			211 — Sechs Konzerte. (L. Stark.) <td></td> <td>592 — Konzert C moll (Bischoff) mit unter-<td></td><td>890</td><td></td><td></td></td>		592 — Konzert C moll (Bischoff) mit unter- <td></td> <td>890</td> <td></td> <td></td>		890		
			212 — Sechs Konzerte. (L. Stark.) <td></td> <td>593 — Konzert C moll (Bischoff) mit unter-<td></td><td>891</td><td></td><td></td></td>		593 — Konzert C moll (Bischoff) mit unter- <td></td> <td>891</td> <td></td> <td></td>		891		
			213 — Sechs Konzerte. (L. Stark.) <td></td> <td>594 — Konzert C moll (Bischoff) mit unter-<td></td><td>892</td><td></td><td></td></td>		594 — Konzert C moll (Bischoff) mit unter- <td></td> <td>892</td> <td></td> <td></td>		892		
			214 — Sechs Konzerte. (L. Stark.) <td></td> <td>595 — Konzert C moll (Bischoff) mit unter-<td></td><td>893</td><td></td><td></td></td>		595 — Konzert C moll (Bischoff) mit unter- <td></td> <td>893</td> <td></td> <td></td>		893		
			215 — Sechs Konzerte. (L. Stark.) <td></td> <td>596 — Konzert C moll (Bischoff) mit unter-<td></td><td>894</td><td></td><td></td></td>		596 — Konzert C moll (Bischoff) mit unter- <td></td> <td>894</td> <td></td> <td></td>		894		
			216 — Sechs Konzerte. (L. Stark.) <td></td> <td>597 — Konzert C moll (Bischoff) mit unter-<td></td><td>895</td><td></td><td></td></td>		597 — Konzert C moll (Bischoff) mit unter- <td></td> <td>895</td> <td></td> <td></td>		895		
			217 — Sechs Konzerte. (L. Stark.) <td></td> <td>598 — Konzert C moll (Bischoff) mit unter-<td></td><td>896</td><td></td><td></td></td>		598 — Konzert C moll (Bischoff) mit unter- <td></td> <td>896</td> <td></td> <td></td>		896		
			218 — Sechs Konzerte. (L. Stark.) <td></td> <td>599 — Konzert C moll (Bischoff) mit unter-<td></td><td>897</td><td></td><td></td></td>		599 — Konzert C moll (Bischoff) mit unter- <td></td> <td>897</td> <td></td> <td></td>		897		
			219 — Sechs Konzerte. (L. Stark.) <td></td> <td>600 — Konzert C moll (Bischoff) mit unter-<td></td><td>898</td><td></td><td></td></td>		600 — Konzert C moll (Bischoff) mit unter- <td></td> <td>898</td> <td></td> <td></td>		898		
			220 — Sechs Konzerte. (L. Stark.) <td></td> <td>601 — Konzert C moll (Bischoff) mit unter-<td></td><td>899</td><td></td><td></td></td>		601 — Konzert C moll (Bischoff) mit unter- <td></td> <td>899</td> <td></td> <td></td>		899		
			221 — Sechs Konzerte. (L. Stark.) <td></td> <td>602 — Konzert C moll (Bischoff) mit unter-<td></td><td>900</td><td></td><td></td></td>		602 — Konzert C moll (Bischoff) mit unter- <td></td> <td>900</td> <td></td> <td></td>		900		
			222 — Sechs Konzerte. (L. Stark.) <td></td> <td>603 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		603 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			223 — Sechs Konzerte. (L. Stark.) <td></td> <td>604 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		604 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			225 — Sechs Konzerte. (L. Stark.) <td></td> <td>606 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		606 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			226 — Sechs Konzerte. (L. Stark.) <td></td> <td>607 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		607 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			227 — Sechs Konzerte. (L. Stark.) <td></td> <td>608 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		608 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			228 — Sechs Konzerte. (L. Stark.) <td></td> <td>609 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		609 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			230 — Sechs Konzerte. (L. Stark.) <td></td> <td>611 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		611 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			231 — Sechs Konzerte. (L. Stark.) <td></td> <td>612 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		612 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			234 — Sechs Konzerte. (L. Stark.) <td></td> <td>615 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		615 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			237 — Sechs Konzerte. (L. Stark.) <td></td> <td>618 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		618 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			238 — Sechs Konzerte. (L. Stark.) <td></td> <td>619 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		619 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			239 — Sechs Konzerte. (L. Stark.) <td></td> <td>620 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		620 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			240 — Sechs Konzerte. (L. Stark.) <td></td> <td>621 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		621 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			241 — Sechs Konzerte. (L. Stark.) <td></td> <td>622 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		622 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			242 — Sechs Konzerte. (L. Stark.) <td></td> <td>623 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		623 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			258 — Sechs Konzerte. (L. Stark.) <td></td> <td>639 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		639 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			292 — Sechs Konzerte. (L. Stark.) <td></td> <td>673 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		673 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			293 — Sechs Konzerte. (L. Stark.) <td></td> <td>674 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		674 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			294 — Sechs Konzerte. (L. Stark.) <td></td> <td>675 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		675 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			295 — Sechs Konzerte. (L. Stark.) <td></td> <td>676 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		676 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			298 — Sechs Konzerte. (L. Stark.) <td></td> <td>679 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		679 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			299 — Sechs Konzerte. (L. Stark.) <td></td> <td>680 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		680 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			300 — Sechs Konzerte. (L. Stark.) <td></td> <td>681 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		681 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			301 — Sechs Konzerte. (L. Stark.) <td></td> <td>682 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		682 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			302 — Sechs Konzerte. (L. Stark.) <td></td> <td>683 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		683 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			303 — Sechs Konzerte. (L. Stark.) <td></td> <td>684 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		684 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			304 — Sechs Konzerte. (L. Stark.) <td></td> <td>685 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		685 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			305 — Sechs Konzerte. (L. Stark.) <td></td> <td>686 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		686 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			306 — Sechs Konzerte. (L. Stark.) <td></td> <td>687 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		687 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			307 — Sechs Konzerte. (L. Stark.) <td></td> <td>688 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		688 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			308 — Sechs Konzerte. (L. Stark.) <td></td> <td>689 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		689 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			309 — Sechs Konzerte. (L. Stark.) <td></td> <td>690 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		690 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			310 — Sechs Konzerte. (L. Stark.) <td></td> <td>691 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		691 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			311 — Sechs Konzerte. (L. Stark.) <td></td> <td>692 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		692 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			312 — Sechs Konzerte. (L. Stark.) <td></td> <td>693 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		693 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			314 — Sechs Konzerte. (L. Stark.) <td></td> <td>695 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		695 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			315 — Sechs Konzerte. (L. Stark.) <td></td> <td>696 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		696 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			316 — Sechs Konzerte. (L. Stark.) <td></td> <td>697 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		697 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			317 — Sechs Konzerte. (L. Stark.) <td></td> <td>698 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		698 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			318 — Sechs Konzerte. (L. Stark.) <td></td> <td>699 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		699 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			319 — Sechs Konzerte. (L. Stark.) <td></td> <td>700 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		700 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			320 — Sechs Konzerte. (L. Stark.) <td></td> <td>701 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		701 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			321 — Sechs Konzerte. (L. Stark.) <td></td> <td>702 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		702 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			322 — Sechs Konzerte. (L. Stark.) <td></td> <td>703 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		703 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
			323 — Sechs Konzerte. (L. Stark.) <td></td> <td>704 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		704 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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			333 — Sechs Konzerte. (L. Stark.) <td></td> <td>714 — Konzert C moll (Bischoff) mit unter-<td></td><td></td><td></td><td></td></td>		714 — Konzert C moll (Bischoff) mit unter- <td></td> <td></td> <td></td> <td></td>				
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